CBC

MUSIC

OUTSTANDING PROGRAMS
TO BE BROADCAST ON
CBC WEDNESDAY NIGHTS
DURING THE
FALL AND WINTER SEASON
1948 - 1949

CBC RADIO CANADA

CANADIAN BROADCASTING CORPORATION

A letter from an appreciative Wednesday Night listener said: "I enjoy your programs of classical music and yet I am without any formal musical training. There must be countless others like myself, as well as students and people with a semi-musical training who would appreciate a serious attempt to tell the origin and development of music. I feel that it would enrich our experience in the enjoyment of Wednesday Night programs".

That letter set off a chain of thought and ultimately action. The result is a series of two broadcasts under the general heading of A Layman's History of Music, designed as the prelude to one of the most important musical seasons in the history of the CBC.

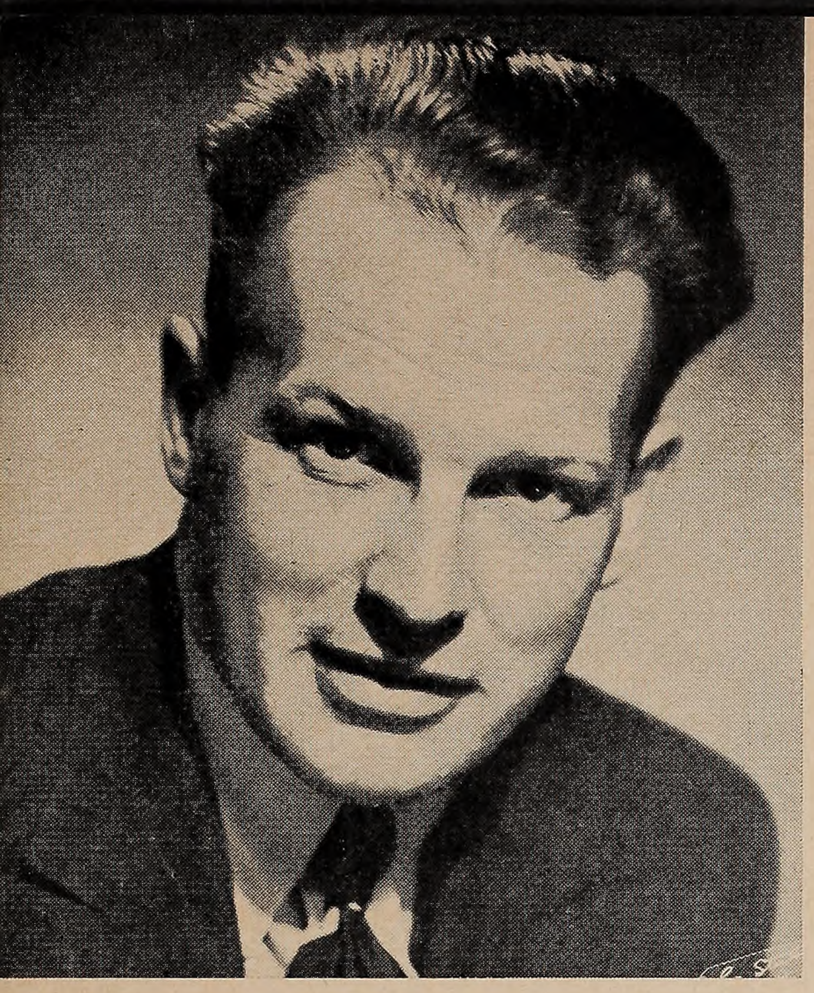
While the broadcasts are factual and accurate; we have designed them so as to be interesting and enjoyable, using the most popular broadcast techniques.

Through the medium of radio, music of the masters has become music of the masses. From an occasional treat, good music has become an everyday companion, to live with and understand. We feel that our broadcasts of A Layman's History of Music will help you to even greater enjoyment of good music.

We hope it will help you in the greater appreciation of such Wednesday Night programs as four operas by the specially-formed CBC Opera Company; an evening of highlights from the Edinburgh Festival; and other major musical events of the coming season, including new works by outstanding Canadian composers.

Good listening

Harry J. Boyle

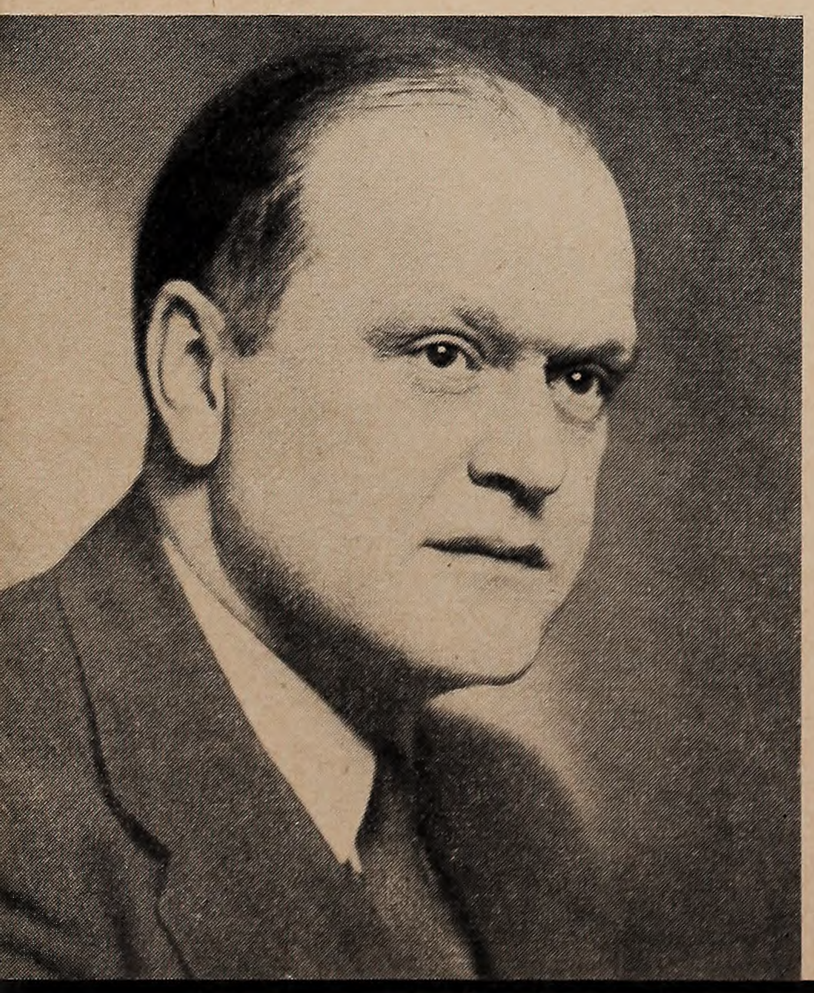


H. J. Boyle, Program Director,
CBC Trans-Canada Network

A LAYMAN'S HISTORY OF MUSIC

Two programs of two and a half hours each, to be broadcast on CBC Wednesday Nights, October 6th and 13th.

Dr. Leslie R. Bell, well-known choral director, who prepared the accompanying notes.



Genuine music appreciation involves an understanding of many things — the tone color of human voices and instruments, the principles of form upon which music is based, the personality of the composer, and the way in which he is influenced by his environment. A study of the history of music will help to explain many of these subjects even to the untrained listener. Unfortunately, text books on musical history are of little help to him, because they cannot let him actually hear the music which is being described.

Radio, on the other hand, is an ideal medium for such a study, since discussion and musical illustration can be happily combined. In its story of musical growth, the CBC brings together an outstanding array of Canadian talent, including vocal and instrumental soloists, chamber groups, a symphony orchestra and a choir. A definite effort will be made through dramatic presentation and brief but informative commentary to present the subject in a way that will interest the listener, regardless of his musical background. He will hear many works that he has not heard before and, it is hoped, will learn new things about some compositions already familiar to him.

BROADCAST TIMES

8.30 p.m. AST 7.30 p.m. EST 9.30 p.m. CST

8.30 p.m. MST 7.30 p.m. PST

CBC TRANS-CANADA NETWORK

First Program: Wednesday, October 6

EARLIEST MUSIC

Flute and Tympani, illustrating the two basic ideas of music—Melody and Rhythm

VOCAL MUSIC

A Gregorian Chant — Kyrie from *Missa Alma Pater*

ORGANUM

The first attempts at Harmony

Sumer is icumen in

PALESTRINA — A Motet, *Adoramus Te*

An English Madrigal

INSTRUMENTAL MUSIC

BYRD — Pavane and Galliard

MONTEVERDI — Recitative: *Lament of Arianna*

ALLESSANDRO SCARLATTI — An Aria

BUXTEHUDE — An Organ Choral Prelude

SCHULTZ — An Unaccompanied Chorale

CERVETTO — Sonata for Gamba and Harpsichord

PURCELL — Harmonia Sacra: *The Witch of Endor*

DOMENICO SCARLATTI — Two Sonatas

J. S. BACH — Toccata and Fugue for Organ
Suite No. 2 (Rondo)
Chorale: *Jesu Joy of Man's Desiring*

HANDEL — Chaconne in G Minor
A Chorus from *The Messiah*

PEPUSCH — A Chorus from *The Beggar's Opera*

GLUCK — Ballet from *Orpheus and Euridice*

HAYDN — Symphony in D Minor
A Movement of the Quartet No. 17 in B Flat

MOZART — Bailio's Aria from *The Marriage of Figaro*
The Last Movement from a Piano Concerto

The program opens with music of primitive man who, groping to express himself upon his crudely fashioned pipe or drum, unwittingly discovered the two basic elements of music — melody and rhythm.

With the singing of Gregorian chant, the listener is taken to the Middle Ages when beautiful music was written not for its own sake, but for the glory of God in divine worship. It was at this time that harmony, the third basic element of music, appeared. Harmony's development from crude beginnings to magnificent expression in the art of Palestrina is illustrated by a series of choral works which includes that great enigma of musical history, *Sumer is icumen in.* The spirit of the Crusades is reflected in a song of the medieval troubadors.

The Middle Ages give way to the Renaissance, which brought the re-discovery of Greek culture and the awakening of an interest in life on earth and in beauty for its own sake. These influences are seen in the development of madrigal singing and in the birth of opera, illustrated by works of Weelkes and Monteverde. A suite of dances by William Byrd shows England's contribution to the development of keyboard music during that period.

Attention is turned to the music of the seventeenth and early eighteenth centuries through the works of Corelli, Purcell, Scarlatti and others. It was an age which delighted in display and ornamentation, an age in which opera declined and instrumental music advanced, an age associated with the development of a brilliant style of writing which reached its peak in the fugues of Bach and the oratorios of Handel. These two giants are, of course, given particular emphasis.

The end of the eighteenth century brought the so-called Classical period, during which the principles of musical form, as we understand them to-day, became crystalized. These principles are explained carefully, since an understanding of them is all important to the listener. A performance of a complete Haydn symphony shows the listener how the symphony orchestra became standardized, and offers him some practice in the recognition of instrumental tone colour. The first evening's performance closes with the playing of a piano concerto by Mozart, who expressed the spirit of Classicism in its purest form.

Second Program: Wednesday, October 13

The second evening begins, appropriately enough, with Beethoven, whose work points both back to the Classicism of the eighteenth century and forward to the Romanticism of the nineteenth.

It is important that the listener have a clear conception of what Romanticism means, since a great deal of the concert music he normally hears consists of nineteenth century works. The various aspects of the movement are explained through the music of the great figures of the time. Schubert and Schumann illustrate the art song, and Chopin and Liszt the development of the piano as a vehicle for poetic expression and virtuoso display. The idea of program music — music which tells a story—is shown in Mendelssohn and Berlioz, and the reaction against it in the music of Brahms.

Dvorak's Slavonic dances and other music serve to illustrate the rise of Nationalism, an important factor in the nineteenth century, and Russia's contribution to ballet music is seen in Tschaikowsky's *Swan Lake.* One of the greatest figures of the time was Wagner, whose theories of opera brought a new conception of the relationship between music and drama. A highlight of this second program will be a performance of his work from the opera *Die Walküre.*

The coming of the twentieth century and the increasing perplexity of modern life have resulted in music entering a confused stage of development. It is hard to evaluate an age to which we are so close, but some attempt is made to point out important forces at work. The breakdown of the old ideas of harmony is seen in the piano work of Debussy, while anti-romanticism and a growing interest in rhythmic perplexity appear in Stravinsky. A Shostakovitch symphony illustrates modern music's use of dissonance and instrumental tone color, as well as the tendancy to associate music with political ideals.

The final work of the program attempts to sum up and also to point forward to the future. One of the most important of the new composers is Benjamin Britten, whose work, many hope, will help to bring order out of the present-day chaos. A performance of his *Young Person's Guide to the Orchestra* helps to illustrate this fact, and also serves as a sort of review, since it illustrates the various tone colors of musical instruments, and, in its structure, hearkens back to classical form.

SUMMIT OF THE CLASSICAL PERIOD

BEETHOVEN — { First Movement, Symphony No. 7
A Scherzo from a late quartet
First Movement from *The Appassionata*

ROMANTICISM

SCHUBERT — { *Gretchen Am Spinnrade*
Impromptu for Piano

SCHUMANN — *The Two Grenadiers*

CHOPIN — Nocturne in E Flat

MENDELSSOHN — Overture to *A Midsummer Night's Dream*

BERLIOZ — The Rakoczy March

LISZT — Hungarian Rhapsody No. 8

BRAHMS — { First Movement of the Quintet in F Minor
Mainacht

WAGNER — Excerpts from *Die Walküre*

DVORAK — Slavonic Dance No. 2

TSCHAIKOWSKY — Ballet Waltz from *Swan Lake*

IMPRESSIONISM

DEBUSSY — *Reflets dans L'eau*

MODERN MUSIC

STRAVINSKY — Suite No. 2 — *Ragtime*

SHOSTAKOVITCH — Second Movement of Symphony No. 1

BRITTEN — *Young Person's Guide to the Orchestra*

Chronology of A Layman's History of Music

EARLIEST MUSIC

FLUTE AND DRUMS

ILLUSTRATING MELODY AND RHYTHM

VOCAL MUSIC

- GREGORIAN CHANT — 600 A.D.
- ORGANUM — 950 - 1000 A.D.
- "SUMMER IS ICUMEN IN" — 1225
- TROUBADOR SONG
- PALESTRINA MOTET — 1524
- ENGLISH MADRIGAL

INSTRUMENTAL

- WILLIAM BYRD — 1543
- MONTEVERDI — 1567
- SCHUTZ — 1585
- CERVETTO — 1682
- BUXTEHUDE — 1637
- ALLESSANDRO SCARLATTI — 1660
- DOMENICO SCARLATTI — 1685
- CORELLI — 1653
- PURCELL — 1659
- BACH — 1685
- HANDEL — 1685
- PEPUSCH — 1667

ORCHESTRAL MUSIC

- (CONCERTO) — MOZART 1756
- (SYMPHONY) — HAYDN 1732
- (OPERA) — GLUCK 1714

SUMMIT OF CLASSICAL PERIOD

- BEETHOVEN — 1770

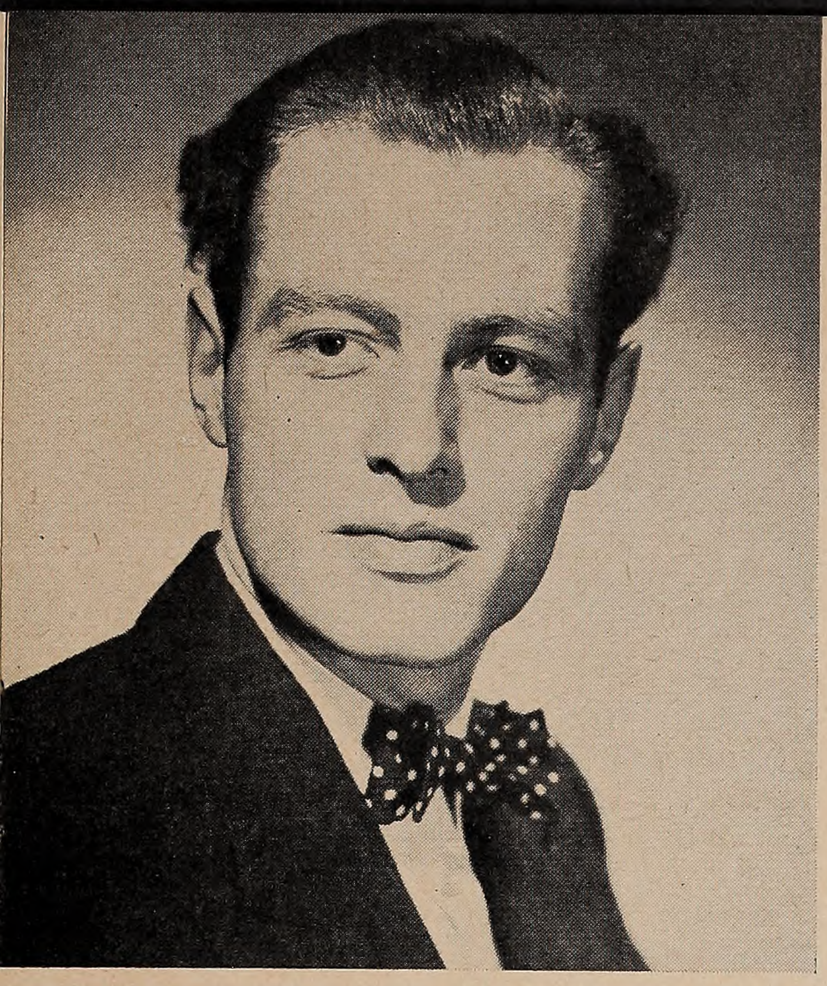
ROMANTIC

- SCHUBERT — 1797
- SCHUMANN — 1828
- LISZT — 1811
- CHOPIN — 1810
- MENDELSSOHN — 1809
- WAGNER — 1813
- BERLIOZ — 1803
- TSCHAIKOWSKY — 1840
- DVORAK — 1841 (NATIONAL COMPOSER)
- BRAHMS — 1833 (A ROMANTIC-BUT CLASSICAL IN FORM)

IMPRESSIONISM — DEBUSSY 1862

MODERN MUSIC

- SHOSTAKOVITCH
- BENJAMIN BRITTEN
- STRAVINSKY



TERENCE GIBBS,
CBC producer,
who will direct
the two programs of
A Layman's History
of Music.

ERNEST MORGAN,
Narrator

GEOFFREY WADDINGTON,
Musical Advisor
to the CBC,
who will conduct
the CBC orchestra

These groups and artists will perform A Layman's History of Music

CBC Symphony Orchestra
Leslie Bell and Choir
Frances James, Soprano
Gerald Bales, Organist
Dirk Keetbaas, Flautist
Margaret Ireland, Pianist
Cornelius Ysselstyn, 'cellist
Greta Kraus, Harpsichordist
William Morton, Tenor
Hyman Goodman, Violinist
Edmund Hockridge, Baritone
Leo Barkin, Pianist
Solway String Quartet
Parlow String Quartet

Supervisor of Presentation:
John Kannawin
Assistant producers:
Drew Crossan,
Norman Hollingshead

Wednesday, October 20

La Bohème

by PUCCINI

The first of four operas to be performed on CBC Wednesday Nights during the season by the specially-formed CBC Opera Company

NICHOLAS GOLDSCHMIDT

CAST

Mimi . . . . . Mary Morrison
Rudolfo . . . . . James Shields
Marcello . . . . . Edmund Hockridge
Schaunard . . . . . Bernard Johnson
Colline . . . . . Andrew MacMillan
Musetta . . . . . Beth Corrigan
Benoit . . . . . Glen Gardner

with chorus and orchestra

Conducted by **NICHOLAS GOLDSCHMIDT**

to be performed on

CBC WEDNESDAY NIGHT

October 20th

BROADCAST TIMES:—

9.00 p.m. AST 8.00 p.m. EST 7.00 p.m. CST
9.00 p.m. MST 8.00 p.m. PST

CBC TRANS-CANADA NETWORK

The formation of a radio opera company for the production of four major operas is something new in Canadian broadcasting. The CBC, recognizing the important steps taken by the Royal Conservatory of Music of Toronto in encouraging opera in Canada, decided this year to take the initiative as far as radio opera is concerned.

The organization of the company and the selection of the operas was carried out by a committee made up of Charles Jennings, General Supervisor of Programs for the CBC; Dr. Arnold Walter, head of the Conservatory's Senior School, and H. J. Boyle, Program Director of the Trans-Canada network. Nicholas Goldschmidt, head of the Conservatory Opera School, has been retained to conduct the CBC performances. Others concerned in the broadcast are Geoffrey Waddington as music advisor, George Grum as assistant director, and Terence Gibbs as producer.

Before the principal roles of *La Bohème* were cast, auditions—open to anyone with the necessary qualifications—were held in the CBC Toronto studios. Twenty-six singers were auditioned. The fact that fifty per cent of those finally chosen were associated with the Conservatory is indicative of the work it has done in developing operatic talent.

Except for a small cut in the second act, *La Bohème* will be performed in its entirety. This opera will be sung in Italian, but the remaining three operas will be sung in English.

Other operas to be performed by the CBC Opera Company

Orpheus and Euridice

NOVEMBER 17th

The Devil and Daniel Webster

FEBRUARY 9th

Don Giovanni

APRIL 20th

Wednesday, October 27

Music from the

EDINBURGH FESTIVAL

Arrangements have been made to record, for Canadian listeners, some of the outstanding performances at the Second International Festival of Music and Drama, held in Edinburgh. These recordings will be presented on CBC Wednesday Night, October 27th.

These orchestras and artists will be heard:

THE BBC SCOTTISH ORCHESTRA

THE CONCERTGEBUOW ORCHESTRA OF AMSTERDAM

THE GLASGOW ORPHEUS CHOIR

KATHLEEN FERRIER, ***Contralto***

ALFRED CORTOT, ***Pianist***

ROY HENDERSON, ***Bass***

ANDRES SEGOVIA, ***Guitarist***

YEHUDI MENUHIN, ***Violinist***

and **LOUIS KENTNER,** ***Pianist***

Narration by **JOHN LAURIE**

CBC Wednesday Night, October 27th, will also include a performance of the play *The Three Estates*, by the Scottish Drama Company under the direction of Tyrone Guthrie.

This broadcast is made possible through the co-operation of the British Broadcasting Corporation.

Luboschutz and Nemenoff

Leo Barkin

Distinguished Artists In Recital

Internationally-known artists are heard throughout the season in the Distinguished Artists' Series of CBC Wednesday Night. Some of those who have been heard are Dame Myra Hess, Elizabeth Schumann, Kathleen Parlow, Andres Segovia, Zara Nelsova, Jeanne Gauthier, Carmen Torres, Harriet Cohen, Herta Glaz, Geza de Kresz and Norah Drewett, Amparo Iturbi, Frances James, Oscar Natzke, Carol Glenn, Marcel Dupre, Carol Brice, Reginald Godden, Hyman Goodman, and Ramon Vinay. In June, 1948, Uta Graf, the widely-known European soprano, made her North American debut on CBC Wednesday Night, and has since gained substantial recognition in the United States. Young Canadian artists of outstanding ability, such as Mary Syme and Elizabeth Benson Guy, are also heard in these broadcasts.

During the forthcoming season, we will present an even more ambitious schedule, bringing some internationally-known artists to our microphone for the first time, and, at the request of listeners, booking for return engagements others who already have been heard.

These Distinguished Artists will be heard in the next few weeks:

LUBOSCHUTZ AND NEMENOFF
Duo-Piano Team

CARMEN TORRES
Soprano

GIUSEPPE MOSCHETTI
Organist

BARBARA CUNSTANCE
Pianist

JEAN DE RIMANOCZY
Violinist

LEO BARKIN
Pianist

ISAAC STERN
Violinist

GEORGE HADDAD
Pianist

Listeners have requested that many of the fine musical works they have heard on Wednesday Night programs be repeated, so that the works performed could be better appreciated.

During the Christmas season we hope to repeat the beautiful performance of *Songs of the Nativity*, presented last year with the Leslie Bell Singers and an orchestra and brass choir under the direction of Geoffrey Waddington. To this collection of ancient and little-known Christmas music we hope to add, this year, Benjamin Britten's unusually moving *Ceremony of Carols.*

In January, Wednesday Night listeners will hear a program by the world famous Griller Quartet: Sydney Griller, First Violin; Colin Hampton, 'cello; Philip Burton, Viola; Jack O'Brien, Second Violin.

These are among the works to be repeated this season:

ON WENLOCK EDGE by Vaughan Williams
Six songs for tenor, strings and piano, based on Housman's A Shropshire Lad

LES ILLUMINATIONS by Benjamin Britten
The prose-poems of Rimbaud, set to music

DIES NATALIS by Gerald Finzi
A cantata for soprano voice and strings

SERENADE by Benjamin Britten
A suite in eight parts, based on poems

METAMORPHOSEN by Richard Strauss
A new symphonic study in one movement

THE LIEBESLIEDER WALTZES by Brahms
for two pianos and mixed choir

SIR ERNEST MACMILLAN, *conductor of the Toronto Symphony Orchestra and the Toronto Mendelssohn Choir.*

THE PASSION ACCORDING TO ST. MATTHEW

•

THE MESSIAH

On the Wednesday Night program before Easter, 1948, the CBC took the unprecedented step of presenting to the radio audience of Canada the entire performance of Bach's immortal *Passion According to St. Matthew*, by the Toronto Mendelssohn Choir under the direction of Sir Ernest MacMillan.

Never before had the three and a half hour performance been broadcast in its entirety, and thus thousands of Canadians living in remote parts of the Dominion — far removed from concert halls — had their first opportunity of hearing this magnificent work of sacred music.

This unusual broadcast was an experiment, and a successful one. The mail received after the broadcast was by far the heaviest for any Wednesday Night program, and newspaper comment was equally favorable. The Financial Post said: " . . . Never before on this continent has radio given comparable time to a single musical work. And never before have radio station operators demonstrated such confidence that their listeners would like such a 'heavy' program. Out of 26 stations on the chain (the CBC Trans-Canada network), all but two station operators ditched scheduled programs to broadcast the Bach in their area. The CBC is to be commended for its courageous decision to make this work available, not just to metropolitan concert audiences, but to almost everybody in Canada . . . "

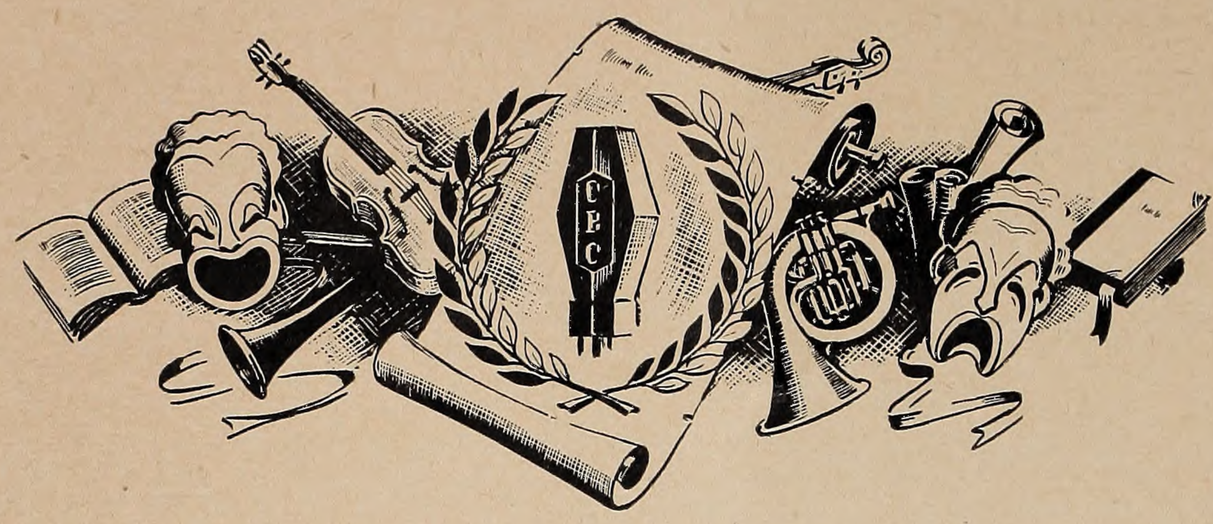
Many listeners have asked that the broadcast of *The St. Matthew Passion* be made an annual event, and it is hoped to present it again during Easter Week, 1949.

The reception accorded to the full evening's broadcast of *The St. Matthew Passion* has led to the planning of a similar program to mark the Christmas season, 1948-1949.

On December 29th, the CBC will present a complete performance of another monumental work of sacred music — Handel's *Messiah*. While sections of *The Messiah* are familiar to many listeners, the complete work, so far as is known, has never been broadcast in North America, and is thus largely unknown to many Canadians. First performed in Dublin in 1741, *The Messiah* marked the pinnacle of Handel's genius in oratorios, and ranks with the greatest sacred works ever written.

It will be performed for the CBC Wednesday Night listeners by the Toronto Mendelssohn Choir, orchestra and soloist under the direction of Sir Ernest MacMillan.

During the season it is hoped to repeat an outstanding performance of Palestrina's Missa *Papae Marcelli*, by the Leslie Bell Singers. This polished and beautiful mass, nearly four hundred years old, aroused considerable interest when first performed on the Wednesday Night program.



CBC WEDNESDAY NIGHT is by no means restricted to performances of fine music. It is part of the general policy to present fine programs of the spoken word, in all its forms; to select, from the world's great literature of prose, poetry and drama, and from current thought and writing, programs which we feel are of special interest.

Humor has its place, and so has tragedy: dramatic programs have ranged from the earthy humor of Sam Slick, the Yankee Clockmaker, to the majestic story of *The Life and Death of Jean d'Brebeuf.* Listeners have chuckled at the whimsical *Life and Works of Sarah Binks,* and have shared a two hour performance of Shakespeare's *Hamlet.*

On occasion, with the co-operation of the British Broadcasting Corporation, we have been privileged to present dramatic programs selected from BBC schedules, because of their special worth.

New Canadian writing will continue to be represented in our programs, because we feel that Canadian writers have something important to say.

In the field of talks, CBC Wednesday Night will attempt to maintain the high standard already set. One highlight of the coming season will be a talk by Professor Arnold Toynbee, author of *A Study of History.* His subject, *Civilization on Trial,* is a brief but succinct answer to questions as to how his theories apply to present history.

CANADIAN BROADCASTING CORPORATION

YOUR PUBLICLY-OWNED RADIO SYSTEM

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